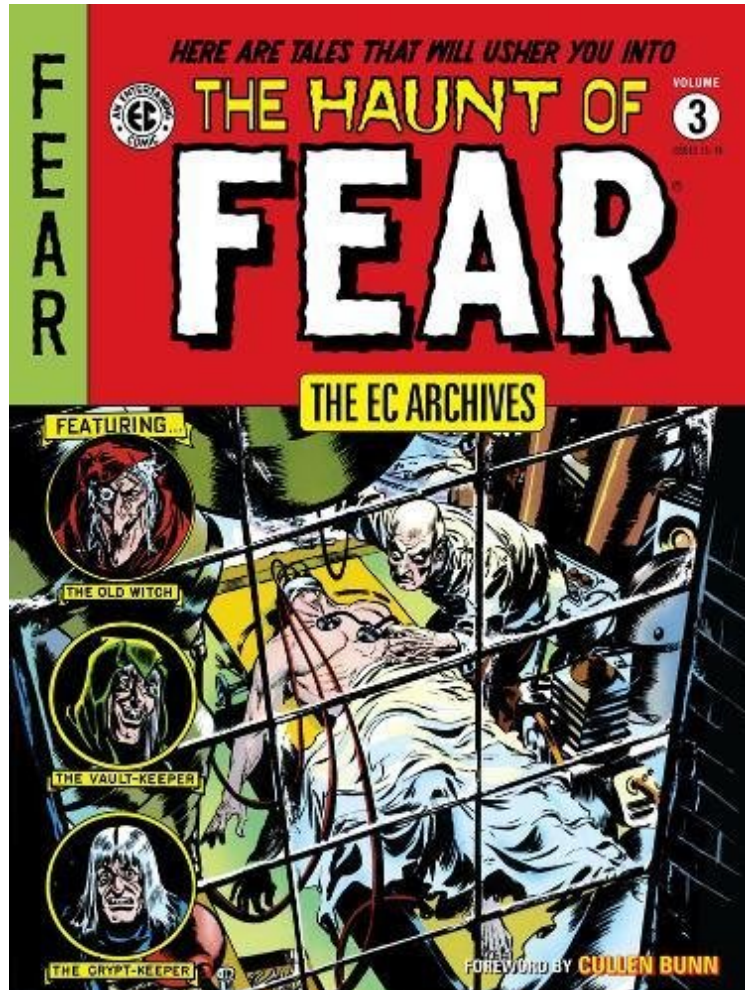


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The EC Archives: The Haunt of Fear Volume 3

Jack Davis

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#339267 in Books 2016-06-07 2016-06-07 Original language: English PDF # 1 11.30 x .80 x 8.60l, 2.50 #File Name: 1616559586216 pages Full color! Quality paper! | File size: 79.Mb

Jack Davis : The EC Archives: The Haunt of Fear Volume 3 before purchasing it in order to gauge whether or not it would be worth my time, and all praised The EC Archives: The Haunt of Fear Volume 3:

1 of 1 people found the following review helpful. Great ReadBy Dennis Veronica These are great reprints of old EC horror comics. 2 of 2 people found the following review helpful. Dark Horse is in high gear on the EC archives By Jim Davis This is the 3rd Haunt of Fear archive in Dark Horse's reprinting of EC's fondly remembered and highly influential "New Trend" comics of the early 1950s. The six issues collected here appeared originally from May 1952 to April 1953 so they are from the peak years of EC creativity. Artistically, they are a real treat featuring work from Graham Ingels, Jack Kamen, Johnny Craig, and Jack Davis, well known EC stalwarts and some try out efforts from George Evans and Sid Check. Styles range from the heavily stylized to photo realism but even if a style is not to one's taste one can appreciate the fine craftsmanship. The coloring is on the bright side and this bothers many who are familiar with the original comics. Never having seen an EC comic outside a mylar bag this bothers me not the

slightest. The writing, by Al Feldstein, is notable more for its superb exploration of the broad range of human emotions (and of course the art does its share, as well). They are realistically depicted: greed, lust, fear, disgust, loathing, contempt, etc. The plots themselves are well above the standard of the day but the resolutions rarely rise above a sort of supernatural poetic justice and rarely surprise the sophisticated reader. There are two Ray Bradbury adaptations in this collection - *The Coffin*, and *Black Ferris*, the latter being the more effective in my opinion. The other editorial content is reproduced as well. One gets the biographies, letters page, house ads, and text stories. The latter show some real effort and read like Poe and Lovecraft compared to the moronic efforts one can find in the Atlas Era masterworks by Marvel. The modern content is limited to a two page foreword by Cullen Bunn and an introduction by Grant Geissman that appears in all the EC archives. This is one thing I miss about the EC archives when they were published by Gemstone; they always had lots of modern content. Highly recommended for fans of EC and for fans of the horror genre in particular. The fact that these collections are financially viable 60 years after they last appeared speaks volumes for their influence and overall merit.

3 of 3 people found the following review helpful. I think great publishers like Dark Horse By Lynn Vaccaro Once again, another spectacular volume! The colors just jump off the pages (great work as always by Carlos Badilla)! I think great publishers like Dark Horse, Russ Cochran/Gemstone, and IDW are doing an incredible job preserving and subtly reinventing these great books for future generations to dig and appreciate - So Thank You Very Much!

Delight in fright! This third volume of the EC Comics horror classic *The Haunt of Fear* collects even more of the unforgettable scares! Featuring art from the timeless talents of Graham Ingles, Johnny Craig, Jack Kamen, Jack Davis, George Evans, Bill Elder, Wally Wood, and Sid Check! Includes a forward by Cullen Bunn, writer of comics, short stories and novels.

"Reading these comics now is a lot like watching the *Twilight Zone*- an uncomplicated, pure look at the roots of an enduring genre." -Paste Magazine "...marvelous and rightly deserves its place in the comic firmament." - Culturemass.com "These books really do deserve every accolade they've ever received." -Comics Round Table About the Author Jack Davis was born on December 2, 1924 in Atlanta, Georgia. After serving in the Navy, Davis enrolled in night classes at the Art Students League and began working on *The Saint* syndicated newspaper strip. It was in 1951 that he began working for E.C. on their horror, war and suspense titles. The juxtaposition of Davis's "cartoony" style with the grim and at times gruesome E.C. scripts quickly made him one of the line's most popular artists. Shortly thereafter he began his decades-long association with MAD, where his humorous, over-the-top style meshed perfectly with MAD's zany irreverence. Davis has worked in virtually every area of commercial illustration, including movie posters, advertising campaigns, album covers, magazine covers and illustrations.